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The Chicago Trio

A BANJO GUITAR & MANDOLIN JOURNAL

DEVOTED TO THE INTERESTS OF TEACHERS, PLAYERS & MAKERS

VOL. I. CHICAGO, ILL., FEB. 1, 1898, for Feb. and Mar. No. 3.

MUSICAL CONTENTS.

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The Chicago Trio.

An Educational Banjo, Guitar and Mandolin Journal
devoted to the elevation and advancement of the instruments.

VOL. I CHICAGO, ILL., FEB. 1, 1898, for FEB. and MAR. No. 3

An Incident of the West.

For the TRIO, by JOE BAN.

He wandered into camp one day; he was a queer looking object; his young face was pinched with cold and hunger, for he had walked in from some other camp. had trudged over the mountain in the snow and was scarcely able to stand as he staggered into Billy McDonald's gambling saloon. He was given a seat near the great hot stove, and Fat Jack, the toughest man in Idaho, ordered a hot Tom and Jerry for the almost frozen stranger.

This was in the palmy days of Idaho when gold dust was plentiful and fortunes were made and lost in a day; when the only law known was that of the vigilantes.

Faro was king, and everybody gam bled; whiskey was in great demand at fifty cents a drink.

The stranger, under the influence of the hot drink and a big sandwich, began to thaw out and watched with wondering eyes the rough, uncouth men who crowded around the gambling tables and stood at the bar. Later on as the lamps cast their dim rays over the scene, the proprietor took from its case a banjo and proceeded to tune up to an old square piano. The stranger seemed to become suddenly animated and watched the proceedings with renewed interest. The proprietor, after fitting on his thimble proceeded to torture the banjo with a quadrille in stroke style. He had about exhausted his limited repetoire of single note pieces, when glancing down the side of the platform he espied the stranger eyeing him wistfully; and, with a rather sarcastic smile, handed him the banjo, saying "come up and play us a tune."

The stranger hesitated a moment, and then stepped up and took the banjo and occupied the seat vacated by the surprised proprietor. He took off the little narrow "stroke bridge" and from his pocket produced one more to his liking; and, after adjusting it properly, began to play softly at first but he soon seemed to become completely lost to his surroundings; the stiffness left his fingers and the crowd began to gather around the platform to listen with wonder to this strange performer. Never had such banjo playing been heard in Rattlesnake Gulch. Many among these rough, miners were college

THE P. R. KING IMPERIAL MANDOLIN CLUB.

graduates, many had been reared in homes of refinement and luxury, and beneath the rough garb of these men beat many hearts that were tender and true and as they gathered, one by one, about the player a hush gradually fell over the crowd. They were charmed with music such as they had not heard for years. As the last sweet strains of "The Old Folks at Home" with tremolo variation was dying away, the door suddenly opened, and with a yell that made the glasses dance on the bar, Six Shooter Jack, a man who had a record of ten men killed with his deadly pistol which he used without trigger or sight, staggered up to the bar. Jack was on a little toot, he had taken out a rubber boot packed full of gold dust in one week and was celebrating the event.

The young banjoist had begun to play once more and the tume seemed to have a strange fascination for his attentive audience, it was "Home, Sweet Home;" he seemed inspired with his work,and as the beautiful old tune rolled forth from the banjo there was scarcely a dry eye in the group of eager listeners. The last sweet tremolo variation had ceased, and a death like silence pervaded the room. The young player had laid down the banjo, and as he stepped from the platform he was greeted with a round of applause that fairly shook the building. He had won the hearts of this rough crowd, and Six Shooter Jack grasping his hand, swore he was a "Jim dandy" and then and there offered him a half interest in his claim. The young banjoist showed his ability to work as well as play, was lucky, and to-day he is one of the most prominent mine owners in the West.

He plays a fine grand solo banjo as a pastime, and was one of the first subscribers to the TRIO.

The Imperial Mandolin Club.

Mr. P. R. King, one of Chicago's most successful teachers of banjo, guitar and mandolin, has under his personal direction four prominent banjo, guitar and mandolin clubs, all of whom have attained the highest degree of perfection. "The Imperials" are young ladies who are prominent in West Side society circles, and they have reached a degree of perfection rarely attained by an organization of this kind.

Much of their success is due to the untiring offorts of their teacher and director, Mr. P. R. King, who has displayed unusual ability in work of this kind He is a graduate of the Henning Banjo, Guitar and Mandolin Conservatory, and is a thorough musician. His genial disposition has won for him a host of friends. The "Imperial" are booked to appear at many concerts during the season, and wherever they appear they easily take all the honors.

E. M. Hall.

We present two very fine portraits of E. M. Hall, the veteran banjoist who contributes a very interesting letter in which he tells of the development of the banjo from the tack-head-wood-rim, fretless infant to the fully developed musical instrument of the present day.

The banjo act as presented by Mr.

E. M. HALL.

Hall represents the instrument in all its wonderful possibilities and is entirely original and novel. He introduces a large and correct portrait of the inventor of the banjo, Mr. Joel Walker Sweeney, and a picture of the old original first banjo as made and used by the inventor. These valuable relics were first secured by Mr. J. E. Henning, editor of the CHICAGO TRIO, who was the first to discover the true origin of the banjo and the history of its inventor.

Mr. Hall is one of the very few old-time banjoists who have kept pace with the advance and development of the instrument and is thus qualified to personally illustrate every phase of banjo playing known up to date.

He is booked to appear with the famous Primrose & West Minstrels, who will tour the Southern States, California and the West, and in June will sail for England where he will present his novel and highly interesting banjo performance to our British cousins who have of recent years become so deeply interested in our national instrument.

Mr. Hall writes as follows:

"The progress of the banjo has been to me a subject of vital importance, for from the time I first heard the tone of the instrument I was so completely fascinated I could think of nothing else. This was in Boston, in the year 1859, and the first real music I ever heard produced on the banjo was by Sam Pride, a colored man; and so completely was I charmed by his playing that I followed him about the city from place to place whenever the opportunity offered.

My highest ambition at this time was to secure for myself a banjo, and imitate his, to me, wonderful playing About the year 1862, having secured the necessary price ($2.50), I purchased my first banjo. You can well imagine that this instrument was something very rank, but to me it was a casket of gems. It had a small wood rim and covered with a small piece of parchment tacked on. The neck had no frets or position marks of any kind.

I will never forget with what delight I took home my prize, and it was but a short time before I learned to tune it and tried to imitate some of the pieces played by Sam Pride. I now became his constant shadow and soon learned to successfully play all the music played by him. It seems that I just naturally played the the banjo, and so accurate was my ear that, after hearing a piece played, I could take my banjo and imitate it exactly.

Having entered the army I was for a time without a banjo, but never for a day was I satisfied to be without my favorite instrument, and I decided that upon the first opportunity I would make one. It was while quartered at Iberia, La., that I began the search for material with which to construct a banjo, and, having secured an old cheese box from the sutler, I soon had it shaped up for a rim, and an old drrkey supplied me with a coon skin; from a piece of hickory I made a neck, which I fitted with pegs of the same material; to make a tail piece was easy. The skin was put on wet and well tacked; when dry it was as hard tight as could be desired. But strings, there were none to be had, not a string! and I was in despair. My banjo was all ready to tune up, but without strings it was useless. A happy thought put me in possession of strings,

for selecting long white hair from a horse's tail I made my strings and was soon playing with my old-time enthusiasm. In a few weeks we procured some good strings from New Orleans, and from that time to the present I have never been without a banjo.

E. M. HALL in Stage Costume.

Some time after the war I heard a banjo that was, to me, perfection, and was told that it was manufactured by Jimmy Clark of New York, and I soon purchased one of his banjos. This banjo we named "Old Ironsides." Mr. Clark at this time had a banjo he had manufactured for his own use, and which he prized very highly; he called it the "Thunderer." It was the most perfect toned instrument I had ever heard, and I offered him a fabulous price for it but he absolutely refused to part with it under any conditions. Upon my return from Europe with Haverly's Minstrels, I learned with regret that my old friend Jimmy Clark had died. I called upon his widow, whom I found in almost destitute circumstances, and was informed by her that the "Thunderer" had been left for a small sum at a neighboring pawn shop. Securing the ticket from her I was not long in gaining possession of my prize. In payment for this I presented the widow with what, to her, was a a small fortune, but I considered the banjo beyond price and still regard it as one of the most valuable of my possessions. This old banjo I now use in my act and in my representation of old-time banjo playing, it is just the thing.

The banjo players who were prominent and with whom I was associated between the years 1865 and 70 were Harry Stanwood, Picayune Butler and Horace Weston, the latter I consider one of the greatest stroke players who ever lived. They have all passed away now, and, as I remember them, and with what skill they performed the music of their time, I wonder how they attained such proficiency with the limited means at hand; in fact, there was no music of any consequence published for the banjo at this time, and they were all ear players.

You deserve great credit for your efforts to place the banjo in a proper light before the world, and I believe you are correct in all you claim for it. In placing Joel Walker Sweeney as the actual inventor of the instrument, which to the best of my knowledge I believe to be true, you have settled for all time a question that had up to the present time remained in doubt, and I am sure the banjo world will appreciate and applaud your efforts.

With best wishes for your success, I am

Very truly,

E. M. HALL.

(With Primrose & West's Minstrels).

The CHICAGO TRIO is devoted to the best interests of all teachers, players and makers of banjo, guitar and mandolin. It is unbiased and its columns are open to alike.

THE CHICAGO TRIO.

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Issued the 1st of every alternate month.

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In Union Is Strength.

We note with pleasure the friendly and wholesome tone of our contemporaries and we are more than ever convinced that the interests of our favorite instruments are decidedly the gainers thereby. The idea of making a success by the use of unfair and unjust criticism, or by trying to destroy or belittle the efforts of others in advancing our own interests, is to say the least, unwise.

It would be very pleasing to the enemies of our instruments to see the entire fraternity in a state of perpetual warfare.

In union there is strength, and only by united effort can any decided headway be maintained. We would be pleased to receive communications from all interested in regard to forming an American Federation of Banjoists whose object will be to work for the advancement and elevation of the only American musical instrument.

Address the CHICAGO TRIO, P. O. Box 764, Chicago, Ill.

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Feeling vs. Art.

We often hear the expression made when speaking of the remarkable playing of some of our well known and successful virtuoso, 'he played with so much feeling;'' one can play with expression but the true science of performing musical compositions in a way that will entirely control the auditors is an art pure and simple; it is natural with very few, but may be acquired by almost anyone. A perfect control of the instrument is essential; with a clear, firm technique and conscientious shading is the true art of expression. Having had years of experience in playing to audiences of all degrees of musical intelligence, I find it much easier to play to 1200 people than where the audience is small.

A continuous loud effect upon any instrument soon becomes monotonous. The writer has experimented many times playing a *diminuendo* passage gradually getting softer until the instrument could scarcely be heard and the audience would apparently become breathless in their endeavors to catch the faintest sound This effect when carried to extremes would be dangerous, but it is absolutely safe when used judiciously. Following this the instrument should be forced to its limit for a few bars and the audience will settle back and seem relieved. By this method your audience is continually interested and will believe you have played with much feeling. We

do not claim the performer should have no feeling, for the true artist enjoys his own playing and must to a certain extent be inspired with his work, but it is the inspiration born of confidence in his ability to charm and control his audience; it is his love for the art divine. Feeling without art would amount to nothing; to move an audience to tears by playing a simple ballad is art.

Many performers affect an indifference to their audience, in fact, seem bound to treat the audience with contempt. This can have but one result —the feeling will be mutual, for the audience is sure to feel the same as the performer, and while they may applaud his good work, the after effect will not be lasting or agreeable, The art of pleasing an audience is to look pleased, act pleasant, seem to enjoy your own work, appear as a friend; don't exagerate your own importance, remember there are others. The people have paid to hear you play, and no matter if you have a splitting headache, you must appear as though you were actually enjoying yourself. Be absolutely sure your instrument is in perfect tune ; keep cool and watch closely your shading; have confidence in yourself; cultivate self assurance, and you will note a great improvement in your concert work.

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Originality.

It is quite easy to issue a newspaper or magazine of any kind provided you fill your pages with matter clipped from exchanges and other papers, but to get out twenty-four pages of original and useful reading matter that is both entertaining and valuable, is an undertaking that demands much hard work and considerable expense.

THE CHICAGO TRIO is conducted on the original idea plan, and will present in each issue much bright, new and instructive reading matter and new music of the very highest order. It is a magazine that no ambitious player can afford to be without, for its mission is to benefit all who read it. Our idea of making it small is to enable the busy man to carry it in his pocket to read at odd moments, and the music, while greatly reduced, is perfectly plain and may be easily read by any one. The entire issue of Vol. I, No. 1 is sold, and we can supply no more copies; we have but a few copies of No. 2 on hand.

This issue we print an edition of 10,000 copies, most of which will be distributed to actual players and subscribers, making it one of the very best mediums for advertising anything pertaining to banjo, guitar and mandolin or musical goods of any kind.

Our subscription list is growing far beyond our most sanguine expectations and the success of the TRIO is assured.

—o—

The Automatic Banjo.

The automatic self-playing banjo has entered the field, and its influence whether for good or evil on the future of the banjo, is a question that is agitating the minds of the banjo world. It is true that it correctly performs standard compositions for banjo, but at present it is limited to the peck effect only, and only plays such pieces as are adapted to its possibilities.

There is no doubt that it will be greatly improved and may be brought to so great a stage of perfection that it can perform the tremolo, the slide, the harmonic, the slur and other beautiful effects characteristic of the banjo, but it will always be purely mechanical; it will be what a street hand organ is to the piano forte, or the common street organ is to a pipe organ.

The device is strung with wire strings, as any other kind is impractical; this alone will bar it from producing many of the most beautiful effects known and identified with high art banjo playing.

The automatic banjo will be heard by thousands of people who otherwise would perhaps never hear a banjo played. It would in this case be preferable to hearing a very poor performer on the instrument, and in one sense will do a world of good. The success of this new device shows conclusively that the masses desire banjo music of some kind, and it will no doubt inspire many with the resolve to become performers on the instrument.

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Special Notice.

Subscribers please note the fact that our offer of Music Cabinet for 20 subscribers at 50 cents each does not include music or any other premium.

Our special offer of 40c subscriptions was good only for one year, without premium of any kind, and holds good until Feb. 1, '98.

All subscribers paying 50c for one yearly subscription are entitled to any piece of music listed on 7th page of last issue but are not entitled to cabinet or other premium.

Manuscript Music.

We wish to state to our friends that at present we have all the MS music we care to publish for some time.

We can use news items or incidents relating to the instruments and people we represent, and would be pleased to receive communications of that nature.

Contemporaries.

The Musical Tempo appears for Dec. '97 with much of interest to all players.

Gant's Musical Journal is one of the latest additions to banjo, guitar and mandolin literature.

S. S. Stewart's Banjo and Guitar Journal appears with a neat, clean face, printed in red ink, and is as usual bright and newsy. There can be but one "Stewart" and we wish the journal many years of prosperity.

Beginning Jan. 1, 1898, the business firms of S. S. Stewart and Geo. Bauer, manufacturer of mandolins and guitars, will be consolidated into one firm under the name and style of Stewart & Bauer. We wish the new firm every success.

The Cadenza continues to improve and the December and January number contains much of interest to all teachers and players. The subcription price of 50c a year is so small that it is a paying investment. Players can well afford to subscribe to all the magazines devoted to our instruments.

Mr. Sam Sweeney.

After several years devoted to establishing the true origin of the great American instrument, the banjo, we are gratified to know that our efforts were not in vain; for we nave proven without any doubt, that the inventor of the instrument was Joel Walker Sweeney, of Virginia. In fact, there are to day living witnesses who have testified to the fact.

Sam Sweeney was the youngest of the three Brothers and one of the first to play the banjo in public. He traveled with his his brothers, Joe and Dick, giving their orignal concerts, in which they first introduced to the world the instrument of their invention which they named the banjo.

Sam Sweeney was an attache on the staff of General "Jeb" Stuart, during the war of 1861-5 and was a great favorite of Stuarts, whom he accompanied on all his principal expeditions and was present at the time of Stuarts death He afterward joined Robert E. Lee, with whom he served until his death which occurred in 1863, at Orange Court House, Va.

He was a brave soldier and performed many acts of heroism, His cheerful disposition won for him many friends, and accompanied by his banjo he could sing the old plantation melodies of his day, and gathered around the camp fire after a hard day's march, he beguiled many weary hours and was the life of the company.

We give the only picture of this old-time banjoist in existence. It is a half-tone reproduction from an old daguerreotype the only one he ever had taken.

For Sweet Charity.

The North Shore Mandolin Club, of Chicago, tendered Mrs. Lanphere a complimentary benefit concert, Friday evening, Nov. 26, which netted over $200.00. The program as given below was rendered with great success, and enchores were numerous.

Program.

1 (*a*) Waltz "Columbine"..... .....*Henning*
(*b*) "Alabama Rag Time Cake Walk" "

NORTH SHORE MANDOLIN CLUB.
Mrs. J. E. Henning, Director.

2 Vocal Solo, "The Silent World Is Sleeping" *Buck*

T. P. GIDDINGS.

3 (*a*) Il' Rusignuolo.....*Nevin*
(*b*) Polonaise—A flat.....*Chopin*

ADA M. WILLIAMS.

4 Vocal Solo, "Hush, My Little One".....*Bvignani*

NATALIE C. FRENCH.

5 (*a*) Banjo Solo, Grand Fantasie Religeos..*Henning*
(*b*) " " Il' Trovatore - Miserere.....*Verdi*

J. E. HENNING.

6 (*a*) Vocal Solo, "The Mission of a Rose" *Bemberg*
(*b*) " " "Hindoo Chant".....*Cowan*

MRS. ANNA GROFF-BRYANT.

7 Unorna Gavotte.....*Henning*

BIJOU MANDOLIN QUARTET.

8 Vocal Solo, Selected.....

MR. BURTON.

9 (*a*) Old Plantation Reverie .....*Henning*
(*b*) "Chicago Hussars Galop"..... .... "

MANDOLIN CLUB.

The Banjo As An Art.

By J. E. Henning.

CHAPTER II.

In the use of the left hand the greatest precision and care should be observed in using the fingers always in the same way; the first finger always being used as a bar or foundation from which chords and scales are played, the remainding notes being played with the 2nd, 3rd and 4th fingers. The 1st finger, in fact, takes the place of or becomes the nut of the banjo when playing in the upper positions. To produce a clean, clear tone is the first object of the student, and to accomplish this you must cultivate a strong, firm touch. Press the strings firmly to the fingerboard and closely to the frets, and in order to execute rapidly learn to play without taking the left hand entirely from the fingerboard; for example, in forming the common chords of A major, in shifting from the first position to the fifth, which is a bar with first finger, immediately upon leaving the first position place the first finger in the position to be used at the fifth position before the hand is at the fifth fret so that it arrives there already in position and maintain this rule throughout.

Always anticipate each move of the hand in going from one chord or position to another and in this way you will learn to execute rapidly and firmly. Practice the chords of A major as given in example No. 1, until you have entirely mastered the idea of close fingering.

The chords of F sharp minor should be tried in the same manner and practiced until they can be played with the greatest rapidity and ease (see example No. 2.)

We have given the simple major and minor chords of the key of A, as it illustrates the idea, and these same chords played one fret higher become the key of B flat, and two frets higher B major or five sharps, and three frets higher the key of C, etc., thus illustrating the great simplicity of the banjo finger-board.

This article is not intended to be a thorough course of instruction, taking in each minor detail, but we wish to present ideas not generally mentioned in articles of this description.

Practice thoroughly the common major and minor chords, as given, until you can shift from one to the other without any *false movement*, and until you can land squarely and accurately upon any chord, after which practice modulation No. 3, laying the right hand firmly on the head with thumb parallel and close to the short string, sweep the strings alternately with the first and second fingers, producing the chord tremolo. It will be found that one finger is the stronger and this one should be used in playing forte passages, the other playing the piano parts: in this way the strain of playing a lengthy composition with one finger is avoided, and more beautiful effects may be produced without fatigue to the performer.

In practicing exercises Nos. 1, 2 and 3, observe the instructions given and in addition learn to shift the left hand from one position to another without lifting the fingers from the strings slide from one position to the other.

If you wish to make a success from the practice of these lessons you must

work; you must will to do it. It will not do to merely wish or desire to play well; it takes constant *willing* to make the fingers act orderly. You must be determined to succeed and not to fail. As in everything else, in learning to play well you must stick to it until you accomplish your aims.

Personal Mention.

Elmer E. Fogg, of Saginaw, Mich., is a very busy man these days, but finds time to read the TRIO and note the good things it contains.

Mr. George Turnbull, of Bellaire, Ohio, makes a specialty of teaching mandolin and guitar clubs. He is a thorough musician, and enjoys a prosperous business.

Mr. E. L. Bailey, of Akron, Ohio, is an up-to-date banjoist and is a progressive business man. He is doing a world of good in advancing the interests of the banjo in his locality.

Mr. Daniel Acker, one of the most popular and prolific writers and publishers of banjo music, of Wilkes-Barre Pa., in his letter of the 24th inst. reports a continued run of good business and an increasing demand for his publications.

The Echo Trio, of Aurora, Ill., furnish up-to-date music on mandolin, harp and guitar, and report a prosperous business. They have recently added to their extensive repertoire several choice compositions from the Henning catalogue.

Mr. Frank A. Leitz, the enterprising teacher of banjo, guitar, mandolin and zither, and director of the Oshkosh Mandolin Club is a gentleman of great ability and a credit to the profession. He believes there is a great future for the TRIO.

Mr. Chas. N. Post, the genial and enterprising manager of the Lyon & Healy Music Co., of Chicago, started Dec. 28th for a four months tour through Mexico, South America and Ausrralia. Mr. Post, in his travels, will look after the interests of the great music firm he represents. It would be hard to find a country on earth where the celebrated Washburn instruments are not in use. The TRIO wishes him a pleasant and profitable trip and safe return.

Van L. Farrand, of Saginaw, Mich. recently gave a concert in which Mr. A. A. Farland was the star attraction. The concert was a notable success. Mr. Farrand is doing good work for the instruments he represents and is writting and publishing music that seems to have made a decided "hit."

Mrs. Louis Lepper, the popular and enterprising teacher of banjo, guitar and mandolin, of Terre Haute, Ind., reports a prosperous business. This charming lady is a thorough musician and has done much to elevate the instruments she represents She is a solo artist of rare talent, and as a teacher is conscientious and highly gifted in the art.

Mr. Frank J. Clark, leader of the Windsor Mandolin Orchestra, of Oshkosh, Wis., writes that his orchestra is booked for many engagements, and that a recent highly successful concert they played the "Consuela Waltzes" and "Overture Napoleon" with great success, being obliged to respond to enchores each time. Mr. Clark furnishes music for parties, receptions, concerts, etc. His address is Box 226 Oshkosh, Wis.

Mr. W. H. Morris, of Indianapolis, Ind., is one of the fortunate banjoists, as he has a complete orchestra in his own home, his sons and daughters comprising the players A few years ago they would all have been placed at the piano to the utter exclusion of all other instruments. Now, the banjo, guitar and mandolin are given the preference, and the results are all that could be desired. The advent of the home orchestra is one of the pleasant signs of the times, and insures the success and popularity of our favorites.

Our patrons advertise some good second hand instruments in this issue. Don't fail to write them if you are looking for big bargains.

Business Personals.

When writing to any of our advertisers please state that you saw their ad in the TRIO

Mr. H. N. White, Cleveland, Ohio, is prepared to do first-class music plate engraving and printing at the lowest rates. Write him for anything in this line and you may be sure of fair treatment.

The National Music Co., 215 Wabash Ave., Chicago, is headquarters for good music for banjo, guitar and mandolin. Their folios advertised in this issue represent a lot of good music at avery low price.

Franz Z. Maffey, of 1019 N. Illinois St., Indianapolis, Ind., is a teacher of recognized ability, and has introduced a cure for excessive perspiration. This is something long looked for and will prove a blessing to players troubled with this distressing ailment.

Lyon & Healy, the great Chicago manufacturers of every known musical instrument, report good results from their ad in the TRIO. It is true the sun never sets on their productions, for the tone of their instruments is heard aroun! the globe.

Mr. C. D. Smith, one of Chicago's most enterprising teachers and directors, is having splendid success with his publications for banjo, guitar and mandolin. "A Day in the Cotton Fields," 'Glen Iris Waltz" and many other equally good selections are in his list of decided hits.

W. A. Cole, of 179 Tremont St., Boston, Mass., must be given a front seal among the workers for the advancement of the banjo. Among the many good things originated by Mr. Cole is his 'direct vibration" banjo bridge, which is meeting deserved success. Mr. Cole sells the latest and best music for banjo, guitar and mandolin.

Do you want a first-class title page on that piece of music you are about to issue? A good title is half the battle. Write to the Chicago Photo Engraving Co., 79 and 81 5th Ave., Chicago. Zinc etchings, half tones and work of this description is their specialty. Mention the TRIO.

The best equipped music printing and engraving plant in Chicago is owned by Mr. N. Nelson, at 151 Wabash Ave. He will furnish estimates on a l kinds of music printing, and he has the reputation of doing good, clean work. The N. Nelson list of music for bands and orchestras is the best in the world.

You may not want a piano, but if you do why not get a good one. It will cost but little more to get a Hallet & Davis than a poor one, and there is lots of satisfaction in knowing you have the best They are particularly adapted to accompanying the banjo or mandolin. Hallet & Davis Co., Wabash and Jackson St. Chicago, Ill.

One of the oldest and most substantial musical instrument houses in Chicago is the firm of Howard W. Foot & Co., 307 and 309 Wabash Ave. They handle everything known in music. Dealers should write them for catalogue of everything pertaining to the music trade. Their enormous trade is the resurt of years of careful management and upright business methods.

We have spent several delightful hours reading Mr. Fred Mather's new book, "Men I Have Fished With." It don't matter whether you have ever fished or not, the fascinating individuality of the man stands out throughout the work and is thoroughly interesting from start to finish. It is one of the few books that all can read with equal pleasure. Don't fail to send for it. Price $2.00. Address Forest and Stream Pub. Co., 346 Broadway, N. Y.

CORRESPONDENCE.

We have received hundreds of letters from our friends and subscribers in answer to our request in the last issue of the TRIO, in answer to five questions headed

"We Want Your Help"

We feel very grateful for the many kind expressions of good will and many of the letters merit publication, but our limited space forbids. However, we will conform to the wishes of the majority, and most sincerely thank one and all for their most kind and generous help.—[ED.]

Mr. S. Duncan Baker, Sheriff and Tax Collector of Adams Co., Natches, Miss., writes under date of Nov. 23, 1897, as follows:

THE HENNING MUSIC CO.

DEAR SIRS:—I begin by digressing being in a reminiscent mood. When about sixteen years of age I purchased for five dollars, from a local banjoist, a second-hand banjo, having conceived the idea there was music in the instrument despite the fact that here there were nothing but "tubs" in use at the time, and expert players were the exception hereabouts. There were several white men proficient in the then prevailing style of "knocking' and few negro "thumpers" in this vicinity. Two or three of them "picked in guitar style" occasionally, but all were "ear players." During the winter a patent medicine man might stray along and remain a day or two with his banjoist, or a minstrel troup, making "one-night stands," sometimes had a "plunker."

This was not encouraging; however, a friend taught me how to tune up and start "Rattlesnake Jig," and I began to pick up tunes by "ear" whenever opportunity offered. With this very meager instruction, and very few chances to even hear ordinary playing on my favorite instrument, I soon became discouraged, sold my banjo and quit playing. Some three years later, or in 1874, having been in an amateur brass bandas drummer for a year, I was given one of the E flat cornets, taught how to run the natural scale for one octave, and asked to study hard. I did so after this second limited instruction. This completed my musical education so far as teaching was concerned, though I might have had better as my parents neither approved nor disapproved the cultivation of my taste for music; but naturally, I must have had some latent talent for music, for in a short time I developed into a "sight reader"—all the more remarkable as I was the first in the family, for generations back, to show devotion to music to any extent. I now began investigating the mysteries of the banjo once more, but with renewed interest, having run across Frank B. Converse's "New and Complete Method for the Banjo." There was marked improvement from this time on, but I had tired again, and lost interest temporarily, when a very dear friend, passing through New York on his way to Europe, sent me, in June 1883, a present of a modern banjo, the first of my possessions to have *raised* frets. With the aid of this banjo and the study of several "Instructors" and "Methods," and by subscribing for and reading such Journals as were devoted to my favorite instrument I managed to keep ahead of the few local performers and abreast of the times. Still, my playing and practice was periodical, and while I composed a good many pieces and published a few, I sadly felt the effects of a neglected musical education.

At various times I have instructed pupils in the art of playing the banjo, but always with the understanding that they should have already learned to read, for I made no pretense of teaching musical notation.

After years of waiting I had the extreme pleasure on October 9, 1894, (his birthday anniversary), of grasping by the hand, and honor of inviting to my home, Mr. E. M. Hall, who was then in Natchez "for one night only" with Al. G Field's Minstrels. Would like to dilate further of this oasis in the desert of life but time and space forbid.

During these years which have partially been devoted to the once despised instrument one must have learned something of its merits and demerits. I have a collection of twenty (20) banjos varying from the old "tub" to its later machine-made relative, and from the good banjo of old with its smooth and large neck, to the modern improved banjo possessing raised frets and graceful proportions. I desired to possess two more, however, before I finally closed the doors of the large glass case which contained my pets. One was to be made according to the ideas of the great E. M. Hall, and the other—well I got it three days ago in the shape of a modern Grand Solo Banjo. It contained all the improvements and possessed all the qualifications claimed for it, and as an evidence of my appreciation of its wonderful merits I propose, at the age of 42, to renew my practicing, having realized while testing the Improved Banjo, that what formerly seemed like work will now prove a pleasureable pastime

indeed during the few hours of relaxation which may be allowed a man in public position.

Mr. Polk Miller and his Company visited my home to-day for the purpose of looking at my collection of banjos, and were very complimentary regarding the tone, etc. of my Grand Solo Banjo.

More might be said but I hope the foregoing rambling epistle may suffice to show my gratification in at last being the owner of an IDEAL BANJO. Granting you in advance permission to publish this letter, and apologizing for any egotistical references therein necessarily contained, I remain.

Sincerely and fraternally yours.
S. DUNCAN BAKER.

Miss Jessie Delane, the popular teacher of banjo, guitat and mandolin, of New York City, in her favor of Dec. 14, 1897, writes as follows:

"It is with greatest pleasure that I herewith enclose $1.00 in payment for my subscription to and card for insertion in the CHICAGO TRIO for one year.

Ths excellent typographiaal appearance of your promising paper is a feature deserving praise. The originality and variety of the instructive and interesting contents of each number reflect musical culture, a fact which increases the value of its discussion of string art with reference to the banjo, guitar and mandolin, and in addition to these claims to appreciation in a popular sense, it possesses other attractions which subscribers will recognize as distinctive in interest.

The conservatism which distinguishes its pages demonstrates its desire to be just to all while pleasing all. Heartily wishing the CHICAGO TRIO the full measure of success to which it is so justly entitled, Yours truly,

JESSIE DELANE.

Mr. Fred. Mather, the expert fish culturist and old-time banjo player, of Brooklyn, N. Y., writes as follows:

The CHICAGO TRIO for December and January came to hand and I am struggling with the "Alabama Rag Time Cake Walk" in the few intervals of my work. I do not read music, but can spell it out painfully, note by note. In the long ago, when I was a fair manipulator of the "gourd shell," I remember only three minstrel banjoists who read notes; they were Dan Emmett, G. Swayne Buckley and Frank B. Converse, who, by the way, was on the stage but a short time. Joe Sweeney didn't know a note, nor did most of the banjoists of forty or fifty years ago; in fact, when I was a boy I often heard the remark, "there are no notes on the banjo, you just play it. I see that you published the whole of my wandering letter. Am glad to see you prospering.

Very truly,
FRED MATHER.

What Prominent People Say of the Trio

Is O. K.—W. J. Morris, Indianapolis, Ind

A newsy little paper.
Van L. Farrand, Menominee, Mcih.

A valuable little journal.
Thos H. Nichols, Syracuse, N. Y.

It is certainly up to date.
E. L. Bailey, Akron, Ohio.

I am delighted with its style.
Wm. Bradford, Pineville, Ore.

Am very much pleased with it.
Wm. Ryan, Vincennes, Ind.

Deserves a rousing success.
Frank Z. Maffey, Indianapolis, Ind.

Wish it all possible success.
Louis Ashland, Leavenworth, Kan.

I am delighted with the TRIO.
E. M. Strong, Grand Forks, N. D.

Has my best wishes for its prosperity.
E. M. Hall, Primrose & West's Minstrels

It is both interesting and instructive.
Thos. J. York, Cobourg, Ont.

Am well pleased with it; wish it success.
Geo. C. Held, Portland, Ore.

The best magazine of the kind I have ever read.
H. W. Battershell.

It is a nice little journal, filled with valuable information and good music.
J. A. Howerton, Galvin, Ill.

A fine little magazine and deserves the greatest success.
Chas. N. Post,
Manager Lyon & Healy, Chicago.

Every player of banjo, guitar and mandolin should subscribe for it, it is O. K.
Daniel Acker,
Comp., Pub. and Teacher, Wilkesbarre, Pa.

Allow me to congratulate you on your new publication, the CHICAGO TRIO, and I predict a great success for it in the future.
W. I. Relf, Dir. Imperial Man. Club,
Titusville, Pa.

Clubs and Orchestras.

The Concord Mandolin Club is prepared to give entire evening entertainments, and, from their sample program, we judge them capable of pleasing the most fastidious audience. Mr. Erastus Osgood is their business manager.

The popular Imperial Mandolin Club have a long engagement at the magnificent new Hotel Rider, at Cambridge Springs, Pa. Their director is W. I. Relf, a performer of rare ability. This club was organized in 1891, and their members are: W. L. Rienke, Cello; H. M. Kehr, flute; C. Z. Hayes, guitar; B. O, Hultgren, mandolin; W. I. Helf, mandolin. The Imperials are noted for fine work.

The Ideal Mandolin Club, of Lockport, N. Y., gave a most successful concert recently, assisted by prominent local talent, and Mr. Valentine Abt as the star attraction. The program as rendered was highly artistic, and delighted a large and appreciative audience. Mr. Henry J. Ellsworth is director of the club and is doing good work for the advancement of our favorite instruments.

The Oriental Mandolin Club, of Painesville, Ohio, is under the management of Mr. Frank Tompkins, author of a new march two-step "The Bonnie Brier Bush." The club is first-class and is booked for many engagements this winter.

The Oak Park Banjo Club is under the direction of Theo. Bliss, Jr. The club is up-to-date in every respect, and is booked for many concerts. Its work is the best ever heard in Chicago. They use the new high grade tenor banjos and manjos, and their repertoire embraces music of a very high order. They made their initial appearance for the season at the Oak Park Club Hall, on the evening of Jan. 5th. They were greeted with a crowded house, and their playing aroused the greatest enthusiasm.

One of the neatest little journals that comes to our desk is the CHICAGO TRIO, recently launched by the Henning Music Co., of Chicago, Ill It contains *good music* and considerable matter of interest, and is already making a strong bid for popular favor.—*Cadenza.*

The editor of the Idaho Squeeler writes as follows:

Knowing the magic power of music, we had hopes of educating the rough element out here to a proper appreciation of high art, and with that end in view, we ordered one of your celebrated Manjos. We used to manipulate a Jews harp with considerable success when we were younger, and upon the arrival of your beautiful little instrument, we put ourselves into training to master it or die in the attempt.

Major Killum, whom we scored in our last issue for trying to open up a rank opposition paper, when he can't write his own name without the use of a copy book, made up his mind to clean us out; and as we were struggling with the scale of G, he came in armed to the teeth and accompanied by his gang of thugs. He caught us entirely unawares, as we had forgotten to bring our arsenal with us.

They opened fire on us from all sides, and bullets were flying thick and fast. In sheer desperation I struck out with the manjo and felled the major with a single blow; the beautiful instrument became a deadly weapon of defense, and with it I soon laid out the whole gang.

After the fracas was over, upon examination, I found the instrument uninjured except that two brackets were shot away, and the bridge was slightly out of plumb. Please send me the brackets without delay. I value your instrument very highly, it is wonder for *good, hard service.*

You are at liberty to use this letter as a testimonial of the sterling value of your new instrument and you can look for a big demand from this section.

Yours truly,
Editor IDAHO SQUEELER.

Music in This Issue.

Albertine Gavotte.

Solo for guitar.....40c

This fine concert solo is first produced in this number of the TRIO, and is well worth the price of a years subs ription. It is somewhat difficult, and will well repay the student who aspires to the highert of guitar playing. It may be had in sheet music form at the price quoted, less one-half.

Overture Garden City.

A companion piece to Overture Napoleon. A great concert piece; entirely original and may be used as a quartette. It makes its initial appearance in this number. It is published for 1st and 2nd Mandolin, 1st and 2nd Banjo and Guitar. The 2nd Mandolin part has a beautiful obligata movement that is both pleasing and artistic.

Five parts complete $1. Each part 20c, less one-half.

Galop Trolly Party.

The banjo part only is published in this issue. The piece winds up with a realistic representation of a trolly party, a new and original idea that arouses an audience to the wildest enthusiasm. This is new but has been tried and found to be a wonder worker. Published for 1st and 2nd Banjo; 1st and 2nd Mandolin and Guitar.

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GALOP. "TROLLEY PARTY"

1st BANJO.

J. E. HENNING.

Op. 126.

T. P. Imitation, all look to left, shout, wave hands, blow horns, party in wings blow horns.

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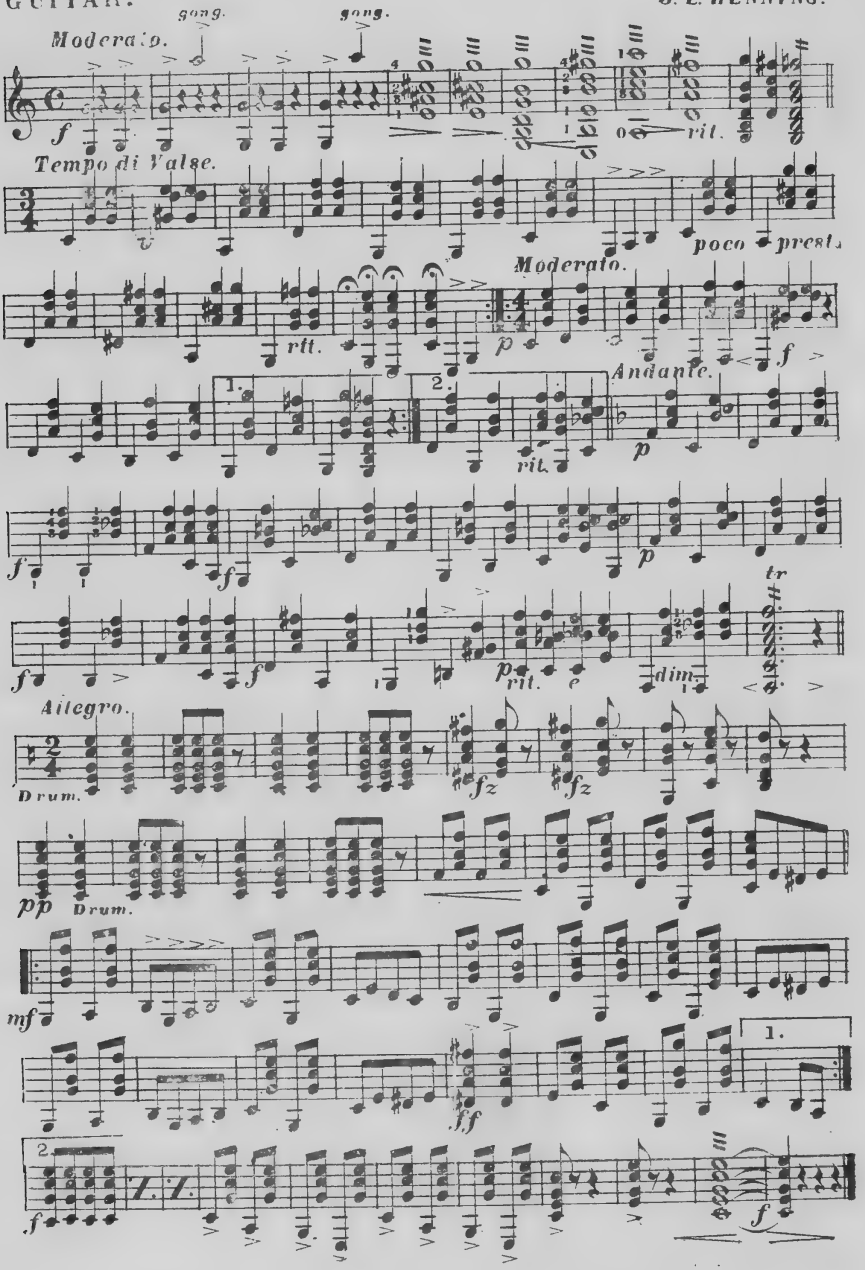
OVERTURE GARDEN CITY.

GUITAR. J. E. HENNING.



OVERTURE GARDEN CITY.

1st MANDOLIN.

J. E. HENNING.
Op. 127.

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To Miss ALBERTINE FABRE.
Chicago Ill.

ALBERTINE GAVOTTE.

GUITAR SOLO.

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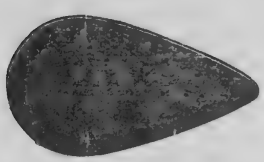

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